

SCREEN

THRILLS

ILLUSTRATED

JUNE

35¢



IF YOU LIKE
**EXCITING
MOVIES...**
THIS IS THE
**NEW
MAGAZINE
FOR YOU!**



EVER GONE OVER NIAGARA FALLS IN A BARREL? (MADE OF BALSA WOOD?) ☐ ☐
WITH A LIVE LION IN THE SAME BARREL? (STARVED AND WITH A TOOTHACHE.) ☐

INSTANT

A LIT STICK OF DYNAMITE IN YOUR MOUTH? NO WATER AT THE BOTTOM OF THE FALLS—?! OF COURSE YOU HAVE! ☐ HASN'T EVERYBODY? ☐

BUT, FRIENDS, BELIEVE ME, THAT WAS JUST A PICNIC. YOU DON'T KNOW THE MEANING OF THE WORD EXCITEMENT—THE TRUE MEANING—UNTIL YOU'VE TREMBLED THRU THIS NEW MAGAZINE THAT MY CO-EDITORS AND I HAVE CREATED FOR THE THOUSANDS OF YOU WHO CRAVE THE TOPS IN MOVING PICTURES AND TELEVISION ☐ THIS IS THE PLACE. IT MUST BE THE PLACE. THERE IS NO OTHER PLACE LIKE IT, WHERE YOU WILL COME FACE TO FACE UNDER ONE PAIR OF COVERS WITH: ☐ SUPERMAN . . . TARZAN . . . HERCULES . . . FLASH GORDON . . . THE UNTOUCHABLES . . . THE UNFORGETTABLES! ☐ THE HEROES, THE VILLAINS, THE PLACES, THE THINGS, THE SHOCKS—AND THE YOCKS—OF THINGS THAT WERE AND ARE IN THIS, THE NEWEST, THE MOST DIFFERENT MAG! ☐

EXCITEMENT!

THE EDITORS OF FAMOUS MONSTERS, WILDEST WESTERNS AND SPACEMEN HERE COMBINE THEIR STORIES, THEIR STILLS, THEIR KNOW-HOW AND THEIR SHOW-HOW TO BRING YOU NONSTOP THRILLS FROM MOVIES AND TELEVISION. ☐ YOU ASKED FOR IT. LITERALLY, YOU ASKED THE EDITORS OF WILDEST WESTERNS FOR STORIES ON COPS & ROBBERS, THE STAFF OF SPACEMEN FOR "INNER SPACE" COVERAGE ON THE PHANTOM EMPIRE AND THE UNDERSEA KINGDOM, FAMOUS MONSTERS' FORRY ACKERMAN FOR 100 PAGES OF MONSTERS EVERY ISSUE. ☐ THIS IS OUR ANSWER, THE ONE MAGAZINE THAT ANSWERS EVERY READERS' REQUESTS! THE MAGAZINE WHERE EVERY READER IS A CO-EDITOR! SEND YOUR LETTERS OF SUGGESTION TO CLIFF HANGER, 1426 E. WASHINGTON LANE, PHILADELPHIA 38, PENNA. HELP PICK OUR FUTURE COVERS: TELL US WHAT YOU CONSIDER THE MOST EXCITING SCENES EVER FILMED—DOUG FAIRBANKS AS THE BLACK PIRATE, THE THIEF OF BAGDAD? STEVE REEVES AS ATLAS? YO HO AND GO!! ☐ FLIP THE PAGES ON SCREEN THRILLS ILLUSTRATED, THE FIRST FILM MAGAZINE ON EARTH THAT YOU NOT ONLY READ BUT LISTEN TO! HEAR THE HOOVES OF RUN-AWAY HORSES . . . THE WHISTLE OF INDIANS' ARROWS . . . THE CHATTER OF MACHINEGUNS!! ☐ THE SCREAMS OF MONSTERS' VICTIMS . . . THE WHINE OF DIVING PLANES . . . THE HUM OF SUBMARINES . . . THE ROAR OF ROCKETS . . . BOYS & GIRLS, GUYS & GALS, MOMS & POPS—CAN YOU TAKE IT? THEN HERE ARE YOUR THRILLS UNLIMITED!

—JAMES WARREN
EDITOR & PUBLISHER

SCREEN THRILLS ILLUSTRATED

JUNE, 1962

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COVER:

A typical reaction by a reader, as seen by artist Basil Gogos.



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Facts and Fotos on a Baker's Dozen of Movie Tarzans; including the latest, Jock Mahoney, who promises to be one of the greatest!



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A nostalgic look into the past with Joe Bonomo, mighty strong man of the Silent Screen.



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A veritable Sampler of Serials—the most exciting film form ever devised! A rough idea of what to expect in future issues of STI.



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FACES OF TARZAN

TRENDS COME AND TRENDS GO BUT IN FILMLAND ONE FIGURE REMAINS CONSTANT. EVER COURAGEOUS, RESOURCEFUL, DARING—EVER POPULAR—THE ONE AND ONLY TARZAN, LORD OF THE JUNGLE!



MOST FAMOUS TREE-SOME. Johnny Weissmuller, Maureen O'Sullivan and little Johnny Sheffield, most popular of all Tarzan combos, provided lasting impressions in the minds of the public.



Making his debut as the jarring jungle lord, Gordon Scott demonstrates his best vine technique in RKO's *TARZAN'S HIDDEN JUNGLE* (1955).

In nearly five decades since his creation by Edgar Rice Burroughs, the appeal of Tarzan, the Lord of the Jungle, has not lessened. It has, if anything, increased—attested to by the fact that amidst this atomic age a new feature, *TARZAN GOES TO INDIA*, is currently being lensed in the far east. No less than 13 actors have swung through the part and the latest is proving to be a “Lucky 13” for moviegoers. He is Jock Mahoney, an expert Hollywood stuntman who has also starred in films and on TV. Mahoney is an able choice to carry on the film Tarzan line begun 44 years ago.

the ape man enters

Screen Tarzan No. 1 was Elmo Lincoln and his film was *TARZAN OF THE APES*, released in 1918 by National Film Corp. Depicting the events surrounding the origin

of Tarzan up to, and including, his meeting and falling in love with Jane, the feature was so successful it inspired a sequel, *ROMANCE OF TARZAN*, issued the same year. Lincoln was a powerfully built man, typical of the strong men of his day, and was in no small part responsible for the success of these early efforts. The first “Jane” was Enid Markey who is still active professionally and was recently featured on TV.

The third film, featuring the second Tarzan actor, was *RETURN OF TARZAN* with Gene Pollar in 1920. Pollar was a former fireman who quickly returned to that profession following a less than enthusiastic public response to this film. 1920 also saw the release of the first of the six Tarzan serials. *SON OF TARZAN*, in 15 episodes, naturally concerned Korak the Killer (Gordon Griffith as a boy, Kamuela Searle as a young man) more than Tarzan himself, who

was played by P. Dempsey Tabler.

The following year Elmo Lincoln gave his final performance as the jungle king in a 15-chapter serial, **THE ADVENTURES OF TARZAN**. Movie producers then let sleeping Tarzans lie for the next few years until 1927 when F.B.O. reactivated the character in **TARZAN AND THE GOLDEN LION**. James Pierce, a football player who played the lead, apparently thought he had the secret to Tarzan success—he married the boss' (Burroughs) daughter—but soon found he'd made a mistake. For this was his only time out as Tarzan and he soon drifted into small roles in features and serials.

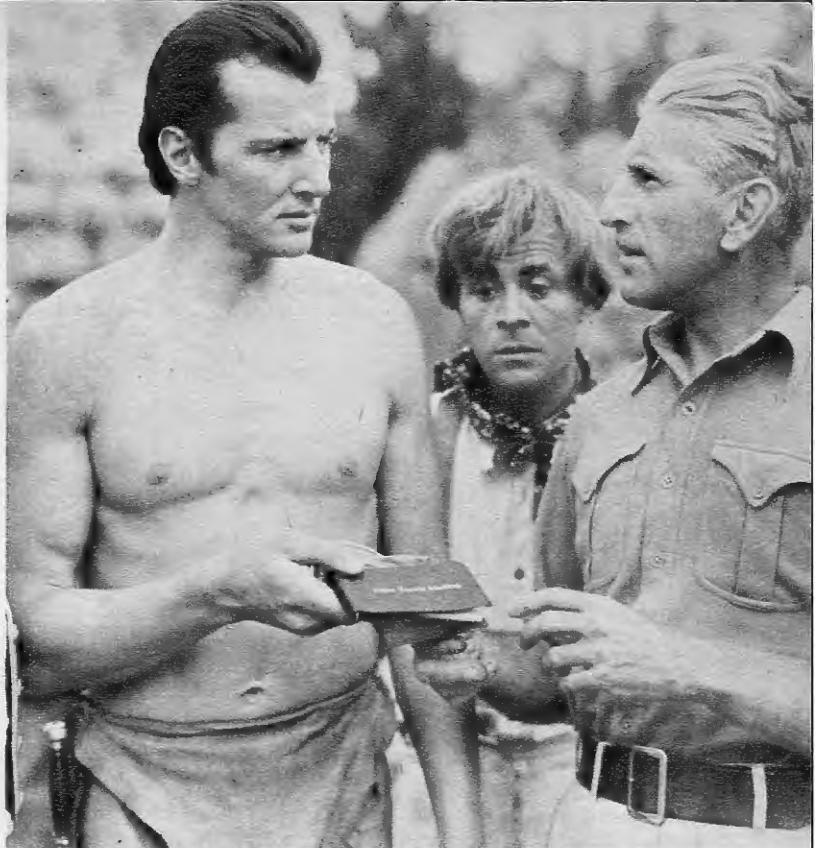
Universal was the first major company to produce a Tarzan film. Famous strong-man Joe Bonomo was signed for the lead in **TARZAN THE MIGHTY** (1928) but on the third day of shooting he fractured his left leg in a tree swinging stunt and had to be replaced by Frank Merrill. A sequel, **TARZAN THE TIGER**, also with Merrill, was released in 1930 in both silent and sound versions; the sound consisting of music and effects. Both of these were 15-chapter serials.

Tarzan No. 6 was to prove the most popular and the actor most associated with the role in the minds of the general public—Johnny Weissmuller. An Olympic swimming champion, Johnny first appeared in MGM's **TARZAN THE APE MAN** (1932) which hit with a resounding success. Featuring Maureen O'Sullivan as Jane, this film set a precedent for nearly all Tarzans to come. Ignoring the fact that in Burroughs' novels Tarzan is an educated English Lord, Tarzan was (with the exception of 3 films) to speak in "Me Tarzan, You Jane" dialect for the rest of his screen career.

a "Flashy" Tarzan

Obtaining rights to the character in 1933, independent producer Sol Lesser made the first of his 16 Tarzan films. **TARZAN THE FEARLESS** starred another Olympic swim champ, Buster Crabbe, who had already received his jungle basic training in Paramount's Tarzan-like film **KING OF THE JUNGLE** the year before. **TARZAN THE FEARLESS** was a 12-episode serial.

1934 had MGM picking up where **TARZAN THE APEMAN** left off in a new Weissmuller-O'Sullivan opus **TARZAN AND HIS MATE**, considered by some to



Herman Brix, Olympic Champ and serial star supreme, gives the secret code book to Frank Baker as bewildered Lewis Sargent looks on in **THE NEW ADVENTURES OF TARZAN**, a 1935 Burroughs-Tarzan Enterprises chapter play.

Elmo Lincoln, the original screen Tarzan in 1918, set the style for all tree-swinging heroes henceforth.





Following his feats as Kaspas, the Lion Man in 1932, Buster Crabbe found tussles such as this one with Philo McCullough in Principal's 1933 serial **TARZAN THE FEARLESS**, as easy as pie.

1936 Olympic Decathlon Champion Glenn Morris journeyed to Hollywood for 1938's **TARZAN'S REVENGE**, a Sol Lesser-20th Century-Fox release.



be the finest Tarzan film of all time. However, 1935 was also a year to be remembered by true Burroughs buffs. Produced by Burroughs-Tarzan Enterprises, **THE NEW ADVENTURES OF TARZAN** was the first sound film to treat Tarzan as the educated being he was meant to be. Not again until 1959 was Tarzan to get away from the stilted Weissmuller-type of dialogue.

THE NEW ADVENTURES OF TARZAN was also the first Tarzan film with authentic locales, being actually photographed in the jungles of Guatemala by the Ashton Dearholt Expedition. A 12-chapter serial, the lead was played by Herman Brix, (later known as Bruce Bennett), a shot-put champ in the '32 Olympics and All-American football star from the University of Washington. A great choice for the part, Brix' athletic feats in this film have never been topped! Material from this chapter-



Newest ape man is Jock Mahoney, ace Hollywood stuntman, pictured in one of his Tarzan-like screen portrayals.

play was later edited into two feature versions, **THE NEW ADVENTURES OF TARZAN** and **TARZAN AND THE GREEN GODDESS**.

Weissmuller's third MGM film **TARZAN ESCAPES** ('36) was followed by Sol Lesser's second effort, **TARZAN'S REVENGE**, in 1938. Again calling upon the Olympics, this time for not one but *two* champions, Lesser cast Glenn Morris and Eleanor Holm in the leads. This was a one-shot deal for Morris and Weissmuller then claimed the part as his own for the next ten years. His other films for MGM were **TARZAN FINDS A SON** (1938) which introduced "Boy" (Johnny Sheffield) to the series, **TARZAN'S SECRET TREASURE** ('41) and **TARZAN'S NEW YORK ADVENTURE** (1942).



Lex "Back-Breaker" Barker, Tarzan No. 10, puts his best knee forward in Sol Lesser's 1952 production for RKO, **TARZAN AND THE SHE-DEVIL**.

too much beef

Tarzan and Weissmuller then became the property of RKO-Radio Pictures with Lesser producing **TARZAN TRIUMPHS** and **TARZAN'S DESERT MYSTERY** (1943), **TARZAN AND THE AMAZONS** (1944), **TARZAN AND THE LEOPARD WOMAN** (1945), **TARZAN AND THE HUNTRESS** (1947) and **TARZAN AND THE MERMAIDS** (1948). Overweight and tired of the role, Weissmuller then dropped out of the series in favor of Lex Barker who made the following five films: **TARZAN'S MAGIC FOUNTAIN** (1948), **TARZAN AND THE SLAVE GIRL** (1949), **TARZAN'S PERIL** ('50), **TARZAN'S SAVAGE FURY** ('51) and **TARZAN AND THE SHE-DEVIL** ('52). A victim of higher dramatic aspirations, Barker then moved on to make room for No. 11, Gordon Scott.

Weight-lifter Scott also made five features: **TARZAN'S HIDDEN JUNGLE** (released in 1955 by RKO), **TARZAN AND THE LOST SAFARI** ('57) and **TARZAN'S FIGHT FOR LIFE** ('58) both

released by MGM and in color as were all subsequent Tarzans, **TARZAN'S GREATEST ADVENTURE** ('59) and **TARZAN THE MAGNIFICENT** ('60). The last two are the best Tarzans made in years. Produced by Sy Weintraub and Harvey Hayutin in Africa, these films allowed Scott to speak in an educated manner and were loaded with real honest-to-goodness action!

Tarzan the worst

In 1959 MGM remade **TARZAN THE APE MAN** into the worst Tarzan film of all time. Starring Denny "Scott" Miller (who was not once called Tarzan) the producers went so far as to use stock footage from the original 1932 production "tinted" in an attempt to match the new scenes shot in color!

So it is with great anticipation that we await **TARZAN GOES TO INDIA**. With the Weintraub-Hayutin type of production, the Jock Mahoney style of stunts and thrills and the perennial popularity of Burroughs' fictional hero—how can it miss? **END**

HIGH EXPLOSIVE HERO



In the days when the movies meant action, thrills and excitement, Joe Bonomo meant all of these. Known as "The World's Strongest Man" he has proven himself as big boxoffice yesterday and big business today.

On Christmas Day 1902, Coney Island welcomed Joe Bonomo into her population. Starting out in his family's now world renowned candy business, young Joe was unhappy as a comparatively skinny boy. So, taking matters into his own hands, he decided he would mold himself into the world's finest physical specimen. Hard exercises paid off as the new "neighborhood champ" began proving himself as one of New York's finest athletes. No risk was too great for the young daredevil.



Joe Bonomo performing dive from fire escape to flagpole, in the action days of the movies' "Golden Era".

strength to stunts

1921 saw Joe as the winner of New York's "Modern Apollo" contest, and as such he received a thousand dollars plus a movie contract. This was the start for the man who was to become the *Cinema Colossus*, Hope Hampton's *A LIGHT IN THE DARK* with Lon Chaney for First National. Joe's contract lasted ten weeks and had him doubling almost everyone in the cast in the dangerous stunts.

With his foot now in the flickers' door our hero received his first offer. Nathan Hirsch, who called himself the A-1 Film Company, wanted to make Joe a star of action serials and in that way become a big producer himself. With this in mind he set out to make a stunt test film showing Joe risking his neck repeatedly on the screen. As great as the footage was, A-1 lost out

and no serial was forthcoming.

Joe, now being a movie stuntman out of work, decided to visit the many New York studios to promote himself. This tour payed off in a meeting with Pathe's serial craftsman, George Seitz. Seitz was directing a Charles Hutchison serial stunt special and needed someone to perform the star's daredevil action, "Hutch" now too valuable to be risking the chance of filming accidents. With his experience in motorcycle work in the A-1 stunt film, Joe was given no simple chore as his start with Pathe.

Doubling the hero, he had to race his motorcycle down a dock and jump it onto the deck of a ferryboat which had just pulled away. These were the days when the screen roared with *real* excitement. This jump was just the start as later during another stunt Joe set the world's motorcycle jumping record of 126½ feet.



Ruth Hiatt gasps in fright, as Joe tosses villains aside, during wild west interlude in **THE CHINATOWN MYSTERY**.

"I'll take that gun", says Big Joe (left) to Al Baffert, a surprised gunman in **THE CHINATOWN MYSTERY**.



In his early movie days for Pathe, Joe Bonomo was to astound the world with a feat of iron skilled nerve that had *never* been performed before. He was the first stuntman in movie history to dive from a plane in flight (without a parachute) into the water. Everybody, including the director, thought the task completely impossible. However, through careful planning and analyzing the situation, Joe was able to perform the dive exactly as he figured it out.

Moviemakers throughout the world received the word on Joe Bonomo, the reckless daredevil who "knew what he was doing". Joe was a planner and took an interest in production and script problems, which he readily solved. Universal Pictures of California, very interested in the word from New York, called "Big Joe" west and signed him to a contract. At Universal, Joe proved himself more than a thousandfold. In addition to being a leading stunter, it was here that Joe became a big star, while also solving many production problems that the studio had been plagued with.

Joe as Lon Chaney

An interesting bit of work was in **HUNCHBACK OF NOTRE DAME** for Joe's old New York friend, Lon Chaney (from his first film). In the picture, the "Hunchback" was required to slide down a rope 150 feet from the Cathedral tower. One stuntman attempted it and received extremely serious rope burns, not having prepared for the job. When the task was turned over to Joe Bonomo, instantly precautions were in the planning. Joe designed special foil insulated gloves and leg shields that enabled him to easily perform this slide which is now legendary.

Joe quickly got into stunting in Westerns and from this he starred in a Western for Universal: **THE COLLEGE COWBOY**. This was a picture jam packed with fights, action and scores of stunts. Seeing their big potential with "Boxoffice Bonomo", Universal decided to use him to good advantage playing rugged action parts in their serials. **THE EAGLE'S TALONS** with Fred Thomson, **BEASTS OF PARADISE** with William Desmond, **THE IRON MAN** with Luciano Albertini and **WOLVES OF THE NORTH** with William Duncan, all boasted athletics, acting and action by Bonomo.

The fan mail started coming in strong.



It's a Bonomo "leap for life" during another thrilling episode of **THE CHINATOWN MYSTERY**.

The cry for more of Mighty Joe reached the big executives and in 1925 Universal gave the public just what was needed. This consisted of fantastic movie adventures in two of the greatest serials ever made, and starring Joe Bonomo. They are: **THE GREAT CIRCUS MYSTERY**, with Joe playing Landow, the mountain of muscle and **PERILS OF THE WILD**, an adaptation of "Swiss Family Robinson" starring "Big Joe" as Frederic Robinson, the son of super strength.

An interesting fact concerning **THE GREAT CIRCUS MYSTERY** is that Joe Bonomo saved Universal \$80,000 in its production. Formerly serials were shot chapter by chapter, requiring actors to return to certain locations and costumes used earlier, to shoot new scenes. Joe devised an elaborate system of numbered costumes and shots, which had all similar scenes filmed

at once, and then distributed to the chapters they belonged in during editing. Inventing this practice, which is used as normal procedure today, wound up with Joe being offered a job as full producer by Universal president Carl Laemmle. It is this type of inventiveness that has made Joe Bonomo the top business executive he is today. However, back in the exciting Hollywood years, Joe preferred to be an actor rather than a producer and so stayed at that post for many pictures.

The nation's movie screens were brightened by "The World's Strongest Man" in numerous thrillers: 1926 and the Western classic, **THE FLAMING FRONTIER** with Hoot Gibson for Universal; 1927 and **THE SEA TIGER** with Milton Sills for First National and 1928 with **VAMPING VENUS** for First National, which had Joe in the lead as Hercules. That same year



As Frederic Robinson, our hero had little time for poses like this. Universal kept him too busy fighting the many PERILS OF THE WILD.

Jumping a car into the river is a very simple stunt, if you're Joe Bonomo.



Syndicate Pictures starred Joe in **THE CHINATOWN MYSTERY**, a fast paced 10 chapter serial loaded with fights, stunts, chases and intrigue.

Joe played secret service operative Joe Masters, who fights to save heroine Ruth Hiatt from the clutches of "The Sphinx". This evil character, played by Francis Ford, stopped at nothing to obtain the valuable formula for artificial diamonds. As the chief henchman of "The Sphinx", Al Baffert (former French Canadian wrestling champ and ex-Bonomo athletics student) played a fast moving role. In the film, Mighty Joe amazed fans as he lifted Al in the air and then threw the 6 foot, 210 pound Baffert halfway across the room.

man behind the action

Throughout the vintage adventure days, fans thrilled to the stunts and exploits of Joe Bonomo in: **PHANTOMS OF THE NORTH, THE VANISHING LEGION, THE LAST FRONTIER, PHANTOM OF THE WEST, BATTLING WITH BUFFALO BILL, THE LOST SPECIAL, THE GOLDEN STALLION, HEROES OF THE WILD** and many others. In addition, Joe's dancing skill was well known as his famous Tango was an encore hit on stage and in pictures. He also planned and danced "The Champagne Hour" feature in Paul White-man's first big musical for Universal.

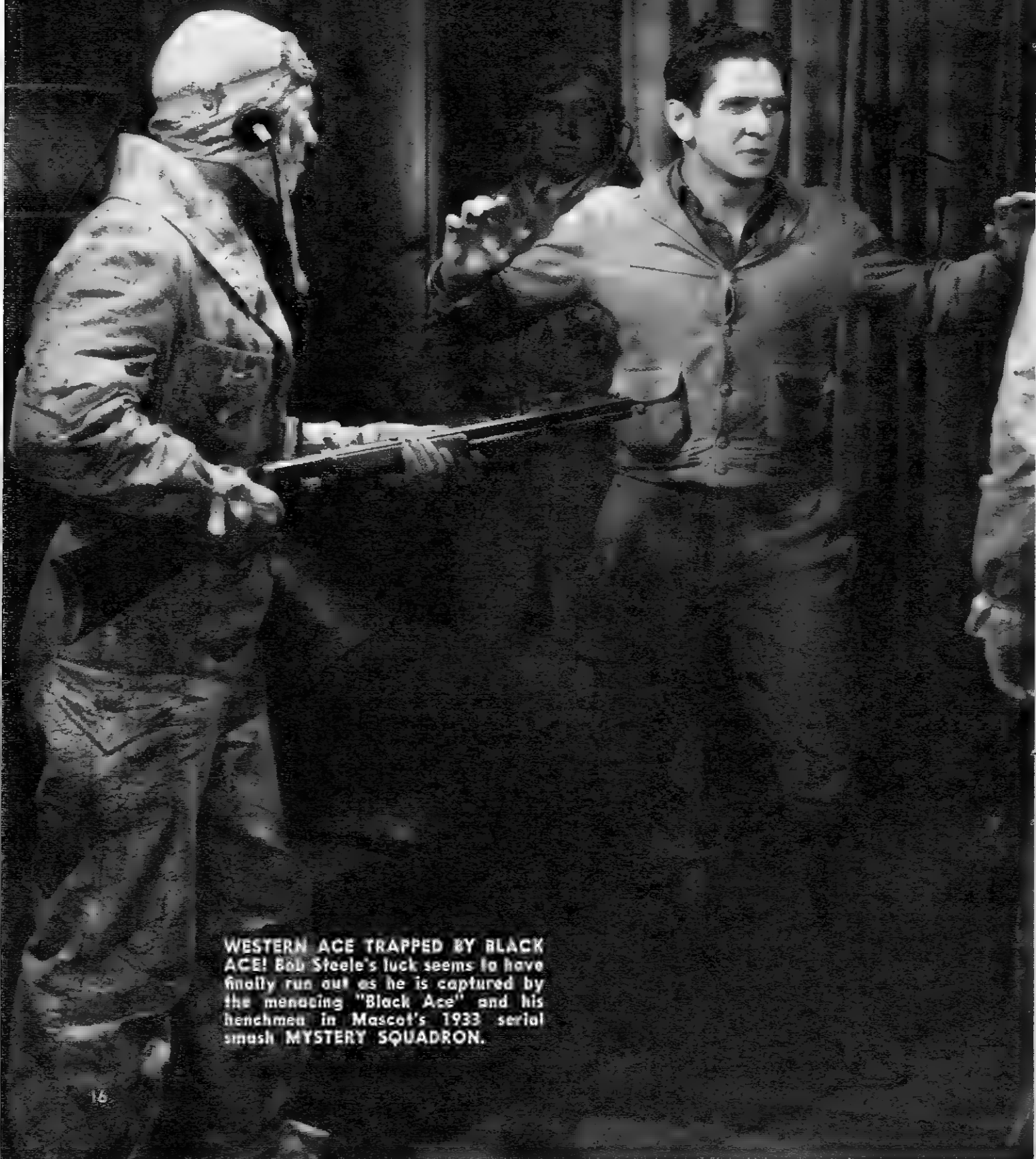
Today he looks back on the movie days from his vantage point as head of Joe Bonomo Associates, one of the nation's leading manufacturers' representatives. His entire story is in a new book, **MISTER INDESTRUCTIBLE**, one of the most exciting autobiographies ever written, compiled with the aid of ace Hollywood writer, Eugene Conrad. Action's ahead, as the movie rights for Joe's story are being bid on by two major studios. Also planned are the release of various of Joe's top action epics in modernized form, through his production unit Bonomo Studios.

Reviewing his career, Joe grinned and said: "Boy those were great days. I'd say they were the greatest days of my life." Spoken by the man who, as the idol of millions of boys, has proven himself to be much more than an actor, a real "Giant of the Screen". Joe Bonomo, yesterday, today and always a "High Explosive Hero". **END**



There are no wires here, as the movies' airborne actor leaps from roof to roof.

"Continued



WESTERN ACE TRAPPED BY BLACK ACE! Bob Steele's luck seems to have finally run out as he is captured by the menacing "Black Ace" and his henchmen in Mascot's 1933 serial smush MYSTERY SQUADRON.

Next Week''



An exciting glance at some of yesterday's great serial thrillers. These magnetic movies, that lured action hungry fans to theatres week after week, are today no more. In these pages the Editors of **SCREEN THRILLS ILLUSTRATED** present a preview of "coming attractions" in future issues.



Republic's prophetic glimpse of things to come, the Flying Suit, was worn by the KING OF THE ROCKET MEN (1949) whose athletic feats were executed by the dynamic David Sharpe.

It may be that the tensions of the modern world are enough to keep people on edge today. However, this wasn't so in the less complex times of 20 and 30 years ago. People were then beset with a weekly worry far removed from their own lives. "The fate worse than death" or death itself, in store for the hero or heroine of a serialized movie, kept many a thrill seeker more puzzled than usual in the endless question mark of life.

At the present time no new chapter plays are being made. The only ways to see the "oldies" today are:

1. At a few theatres who are showing re-releases,
2. On TV (not in all cities),
3. Through rental agencies who have serials available for home and club use, and
4. From private collectors.

Strangely enough, a New York City cafe has now taken to amusing its customers by

showing old serial episodes. As interesting as all of this sounds, the average person does *not* see his weekly chapter any more.

In the silent movie serial days (pre 1929), some of the most interesting and unusual intrigues were devised in episodic form. (Some of the earlier productions were only a series of connected stories, without the "life at stake" ending.) Sadly, the majority of these films have disappeared from sight, leaving us only facts, and memories of the glories that were. The *entertainment* is gone!

The serial Kings and Queens of the silent era have all vanished from the silver screen, too—Ruth Roland, William Desmond, Pearl White, Walter Miller, Allene Ray, Charles Hutchison, Eddie Polo and many, many more. (Don't miss this issue's story on serial star Joe Bonomo, our HIGH EXPLOSIVE HERO on page 10.) Many of the more well known sound era serials are still around though, in one form or another, and it is these films that this article is about.

mad scientists and frightening fiends

To entertain matinee audiences a little more than usual, producers found it quite an idea to adapt the mystery melodrama format to serials. With such stars as the great Bela Lugosi, chilling chapter climaxes really became visual intrigues superb. Mascot's 1933 *WHISPERING SHADOW* boasted twelve fast paced chapters starring Bela as Professor Strang, a master magician who operates a weird wax works. Then a switch in casting as 1934 saw him playing a full hero in Principal's *RETURN OF CHANDU*. This, one of the greatest mystery adventures, has also been presented in two feature versions: *RETURN OF CHANDU* and *CHANDU ON THE MAGIC ISLAND*. In 1936 Victory Pictures pitted Herman (Bruce Bennett) Brix against Bela Lugosi in *SHADOW OF CHINATOWN*. This featured the great mystery man as Victor Poten, a mad inventor who was bent on destroying both the Oriental and white races. However, he was bested at every turn by Brix and his athletic prowess. The next year at serial city (Republic Pictures), Ralph Byrd as Coast Guardsman Terry Kent, led a major campaign against Bela Lugosi (again a mad inventor) in the action packed *S.O.S. COAST GUARD*.



Subduing a tribal medicine man, Walter Miller demonstrates his silent serial know-how in **QUEEN OF THE NORTHWOODS** (1929) as beautiful Ethlynne Clair looks on.

Universal Pictures, long the "horror picture" Kings, seemed to be meant to film a serial of this nature and using one of the stars that they made famous. So, in 1939, Dr. Alex Zorka came to theatre screens via the personage of Bela Lugosi, in **THE PHANTOM CREEPS**. Zorka with his power of invisibility and an eight foot robot, almost became "ruler of the world" in this chapter chiller. Although films like this one are in the fantasy category they are still produced in good taste and are meant as entertainment to audiences of all kinds. However, in 1935 an independent production, **THE LOST CITY**, lost its sense of awareness as well as the *city*. When run in the summer of 1953 on a New York TV show, hosted by Buster Crabbe, the station received 5000 letters of complaint and withdrew the serial after only the first two chapters had been shown. Without a doubt, this film can go down in history as one of the *worst* motion pictures ever made with regard to story, production, direction and acting.

republic ranks first

As a change for the better, 1938 audiences were given one of the movie industry's super treats. It was Republic's **FIGHTING DEVIL DOGS** starring Herman Brix and Lee Powell. One of the top serial productions to have come out of Hollywood, this film is easily one of the top ten chapter plays ever made. The story concerns two Marine Lieutenants, played by Brix and Powell, who track down a fiendish character known as "The Lightning". Played in superb style by Hugh Sothorn, this villain proved to be one of the movies' most colorful evil menaces. Republic also proved the top producer of mystery serials with three more popular pictures: 1940's **THE MYSTERIOUS DR. SATAN**, 1946's **THE CRIMSON GHOST** and 1947's **THE BLACK WIDOW**. In "Dr. Satan" hero Robert Wilcox smashed the power of criminal Eduardo Ciannelli, while being known as the mysterious "Copperhead" defender of the law.



Criminals caught up in **THE SPIDER'S WEB** (1938) found justice meted out in a swift and terrifying manner by Warren Hull and his aid Richard Fiske.

Flash Gordon puts the ray on Ming, the Merciless in 1938's **FLASH GORDON'S TRIP TO MARS!**



winning the west

Of all the various types of serials, one that audiences never tired of was the fast paced Western. The adventures concerning opening the frontier or the coming of the railroad always delighted the matinee crowds. However, the hero who always ruled as king was the *Masked Rider*. In 1932 RKO released **THE LAST FRONTIER**, starring Creighton Chaney (Lon Jr.) as "The Black Ghost", a Western wonder who cleared the range of lawbreakers. In 1936 Buck Jones, riding high at Universal, appeared as a masked night rider, in an unusual white outfit, in **THE PHANTOM RIDER**. This film followed the success of his earlier serial smashes: **GORDON OF GHOST CITY**, **THE ROARING WEST** and **THE RED RIDER**.

That same year a young Republic Studios obtained a young leading man from MGM, who was then to play three of their most popular masked characters. Robert Livingston, making his serial debut as "The Eagle" in **THE VIGILANTES ARE COMING**. Livingston was to be Republic's first Zorro in a feature Color production and then play "The Lone Ranger" in 1938's **THE LONE RANGER RIDES AGAIN**.

aces of the air

Very popular in the 1930's was the aviation type of serial. Leading contenders for top honors in this category were Mascot's **MYSTERY SQUADRON** and Universal's **PHANTOM OF THE AIR** both in 1933. After twelve chapters, Western great Bob Steele tracked the Black Ace, secret leader of the **MYSTERY SQUADRON**, to his lair and proved him to be not any of the logical suspects but Jack Mulhall, his "buddy". **PHANTOM OF THE AIR** starred Tom Tyler with William Desmond, famous serial star of an earlier era.

TAILSPIN TOMMY and **TAILSPIN TOMMY IN THE GREAT AIR MYSTERY** were adaptations of Hal Forrest's high-flying comic strip of the period. Columbia's most notable entry in this classification was **FLYING G-MEN** in 1939. Toplining Robert Paige, it dealt with the exploits of the "Four Sky Hawks", war-time aces then in the Federal service, who cre-



Western immortal Tom Tyler exchanged his chaps for a cape to play the title role in Republic's colossal chapter play of 1941, **THE ADVENTURES OF CAPTAIN MARVEL**.



Could these fumes mean the end of the DAREDEVILS OF THE RED CIRCLE? Fans in 1939 had to see Chapter Four to find out. (Dave Sharpe, Herman Brix & Charles Quigley)

Bob Livingston (shown here unmasked) proved to be the idol of millions as he and Chief "Tonto" Thundercloud championed justice in THE LONE RANGER RIDES AGAIN.



ated the avenging "Black Falcon" to combat espionage. ACE DRUMMOND (Universal '36) was another comic on the screen, originated by Capt. Eddie Rickenbacker. THE MYSTERIOUS PILOT, SKY RAIDERS, CAPTAIN MIDNIGHT, JUNIOR G-MEN OF THE AIR, ADVENTURES OF THE FLYING CADETS, HOP HARRIGAN and BRUCE GENTRY also flew.

gad, those drums!

Today the dark, dank jungles of Africa are no longer the mysterious, unexplored last frontiers but in the hey-day of the cliff-hanger they provided the locale for many a thriller as well as steady employment for Hollywood's ape suit set. Foremost in this category were the picturizations of Edgar Rice Burroughs' works—TARZAN THE MIGHTY, TARZAN THE FEARLESS, THE NEW ADVENTURES OF TARZAN and JUNGLE GIRL. Clyde Beatty, the world's greatest wild animal trainer, was a serial natural and was properly exploited in two properties by Nat Levine, LOST JUNGLE (1934) and DARKEST AFRICA (1936). His amazing feats with ferocious jungle cats have never been equalled and for years sequences from his early films have been used as "stock footage" in other features.

Universal released a pseudo Tarzan serial in 1935. Titled CALL OF THE SAVAGE (a feature version, "Savage Fury", still plays theatres in New York City) it starred Noah Beery, Jr. as "Jan of the Jungle" along with buxom Dorothy Short. Alex Raymond's JUNGLE JIM appeared on the screen in 1937 spotlighting the late Grant Withers. Clayton Moore in his pre-Lone Ranger days made two equatorial epics, PERILS OF NYOKA and JUNGLE DRUMS OF AFRICA. The former contained some of the most bare-faced doubling ever seen on film when daredevil Dave Sharpe took over for Moore. The terrifically exciting climax to chapter one actually contained *more Sharpe than Moore!*

Tom Tyler (there he is again) had his go at a JUNGLE MYSTERY in 1932 and there was Lyman Young's TIM TYLER'S LUCK in 1937, in which Tim (Frankie Thomas) sought to save his father from the clutches of the villainous Spider Webb (Norman Willis). Another Western star, Allan Lane wrestled with THE TIGER WOMAN (Linda Stirling) in 1944. And



Tom Tyler proved to be the ideal screen counterpart of THE PHANTOM in Columbia's 1943 adaptation of the comic strip. "The Ghost Who Walks" was aided by Ernie Adams and Ace, the wonder dog.



Halting the MYSTERIOUS DR. SATAN's seemingly indestructible "man of steel" was no easy task, as witnessed by this scene from the 1940 Republic serial.

Two veteran serial stuntmen, Tom Steele (behind the mask) and Dale Van Sickel, are shown here in an exciting highlight from Republic's THE MASKED MARVEL (1943).



let's not forget JUNGLE MENACE, Columbia's 1937 adventure amidst the potted palms. For what sampling of jungle scenarios would be complete without the great Frank Buck?

gumshoes galore

Detective story fans were by no means forgotten by the serial makers. Of primary importance were Republic's four great DICK TRACY serials which are being taken care of elsewhere in this magazine. In order to capitalize upon Ralph Byrd's click as Tracy, independent producer Sam Katzman cast him in his 1937 Victory episoder, BLAKE OF SCOTLAND YARD. Byrd was Jerry Sheehan, an inventor, and silent star Herbert Rawlinson appeared in the title role. Secret villain of the piece was the Scorpion (no relation to the Captain Marvel variety) who was played by Lloyd Hughes.

Universal sponsored four comic strip adaptations in the detective vein. Sandwiched in between his interplanetary endeavors, Buster Crabbe tackled the reel version of Will Gould's classic Chinatown strip, RED BARRY. It was a pleasant change of pace for Bus and he did himself proud. Grant Withers played Sergeant Pat of the RADIO PATROL and Adrian Morris was his partner Sam. SECRET AGENT X-9 was done twice—in 1937 with Scott Kolk and again in 1945 with Lloyd Bridges. Clayton Moore in G-MEN NEVER FORGET, Jack HOLT OF THE SECRET SERVICE and Paul Kelly in THE SECRET CODE all made it uncomfortable for the underworld element.

action all the way

Adventure-type serials were led by John Wayne's mighty Mascot trilogy of '32 and '33. SHADOW OF THE EAGLE had the Duke knee-deep in the sawdust of a carnival midway. Famed director J. P. McGowan's favorite subject, railroads, was thoroughly explored in HURRICANE EXPRESS wherein John manacled the renegade "Wrecker". In THE THREE MUSKETEERS, a modernized version of the Dumas classic, Wayne played D'Artagnan to a motley trio of Foreign Legionnaires (Jack Mulhall, Francis X. Bushman, Jr. and Raymond Hatton).

In 1934 Richard Talmadge, the sensational stuntman-star of the silents, made



Everyday was Halloween to BATMAN AND ROBIN (Robert Lowery and Johnny Duncan) as Columbia's costumed characters cavorted through the 1949 serial. © Copyright 1962 National Periodical Publications, Inc.



Mascot "put up their Duke" (John Wayne) to defend Raymond Hatton from sheeted sheik in 1933's **THE THREE MUSKETEERS.**

PIRATE TREASURE an exciting experience and SECRET OF TREASURE ISLAND Columbia's first serial, followed up the pirate motif in 1938. For Republic's 1938-39 serial schedule, athletic Herman Brix gave his all in such memorable sagas as HAWK OF THE WILDERNESS and DAREDEVILS OF THE RED CIRCLE. As Kioga, the HAWK, Brix found himself in a Tarzan-like role as an explorer's son who was marooned and reared on a remote island. Kioga was feared by the local natives who thought him a god. DAREDEVILS concerned the efforts of three college athletes (Brix, Charles Quigley and David Sharpe) to locate and capture an elusive master criminal known only by his prison number 39-0-13.

the start of something

With the advent of THE ADVENTURES OF CAPTAIN MARVEL in 1941,

a whole new realm was opened up for the makers of serials—that of adapting the colorful "long-underwear" or fancy costume comic book and strip heroes to the screen. The major problem in casting such films as these is, of course, finding capable actors with muscles to boot. In rugged, handsome Tom Tyler, Republic found the ideal screen Captain Marvel. Bringing his tremendous personality to the role the popular, cowboy star had also been a former weight lifter and could hoist and toss his fellow actors about with manly aplomb.

CAPTAIN MARVEL told of the efforts of Billy Batson and his alter ego Marvel to capture the mysterious "Scorpion". The Scorpion's mission was to secure a series of powerful lenses found by an archeological party. These lenses, when properly aligned, were capable of turning rocks into gold! The killings necessary to acquire the lenses did not perturb old Scorp though, who was finally revealed as Harry Worth, a "trust-



Almost scorched by "The Scarab's" generator, Dick Purcell proved a worthy hero as **CAPTAIN AMERICA** in Republic's 1943 production.

ed" member of the expedition. Having recently been screened in its entirety, **CAPTAIN MARVEL** was found by **SCREEN THRILLS** editors to be every bit as exciting today as when originally released.

Next for Republic were **SPY SMASHER** (1942) with Kane Richmond in a dual role and **CAPTAIN AMERICA** in 1943-4. Starring Dick Purcell as the fighting D.A., **AMERICA** was an enthralling film, containing some of the most elaborate sets and fight "choreography" ever recorded on serial celluloid. Purcell threw himself wholeheartedly into the effort and it seems likely that this strenuous activity contributed to his death of a heart attack shortly after the film was completed. Missing from the film was the Captain's side-kick "Bucky".

phantoms, bats, spiders

Columbia first turned to this type of material in 1943 with two notable entries—**THE PHANTOM** and **BATMAN**. Starring

Tom Tyler, in his second costume characterization, the former was an action-packed filmization of Lee Falk and Ray Moore's famous King Features comic about "The Ghost Who Walks". **BATMAN** introduced Bob Kane's comic book feature to movie audiences in the person of Lewis Wilson. Sided by Robin (the Boy Wonder) played by Douglas Croft, Batman launched a tremendous crusade against an evil Jap spy. The sequel **BATMAN AND ROBIN**, was released in 1949, effecting a complete change in actors playing the title roles. Veterans Robert Lowery and Johnny Duncan came on as B & R, respectively.

SUPERMAN, the king of the superheroes, finally reached the serial screen in 1948. It was produced by Columbia Pictures who also did the sequel, **ATOM MAN VS. SUPERMAN**, in 1950. Full details on the mighty one will be found in our extensive Superman article on page 30.

Along the way many other thrill-laced serials were made featuring similar charac-



Bad guys LeRoy Mason, Francis X. Bushman, Jr. and Benny Corbett really had it in for Creighton (Lon, Jr.) Chaney in RKO's only serial, **THE LAST FRONTIER**, released in 1932.

ters adapted from radio shows and pulp magazine stories, rather than comics. Notable in this vein were **THE SPIDER'S WEB** (1938) and **THE SPIDER RETURNS** (1941) both starring Warren Hull as the avenging crimefighter, **THE SHADOW** (1940) with Victor Jory and the two **GREEN HORNETS** from Universal.

science-fiction supreme

To many, serials mean only one thing, the fantasies of advanced civilizations as shown in the classics of the 1930's. By far the most popular serials ever made, Buster Crabbe's three "Flash Gordon" productions for Universal will never be forgotten. In 1936 **FLASH GORDON** came to life in the first serial, which was also to be viewed in a feature version known as **ROCKET**

SHIP. 1938 produced an interplanetary war as "Ming the Merciless", played in legendary style by Charles Middleton, won Queen Azura of Mars over to his side in another mad attack against the Earth. This picture, **FLASH GORDON'S TRIP TO MARS** is also in feature form as **MARS ATTACKS THE WORLD**, a quick condensation released to cash in on the publicity of Orson Welles' famous "Martians are coming" broadcast. For a change of pace, in 1939 Universal switched characters for Buster and presented him as the man of the future, **BUCK ROGERS**. However, the fans wanted Flash back, and so he returned to command outer space in 1940's **FLASH GORDON CONQUERS THE UNIVERSE**.

Not only did Hollywood prove that advanced societies were at work in space, they also discovered them below ground. Mas-



The Lightning (Hugh Sothorn) unleashed his fantastic electrical devices causing widespread havoc in 1938's THE FIGHTING DEVIL DOGS.

cot's 1934 PHANTOM EMPIRE marked the starring debut of Gene Autry in a tale of intrigue below the surface of the Earth in "Murania". Ray "Crash" Corrigan too found an advanced race, when Republic lowered him down to the UNDERSEA KINGDOM in 1936.

decline and fall

In 1949 the predictions of a "flying suit" came true on the screen in KING OF THE ROCKET MEN. Republic's airborne hero, played by Tristram Coffin had to track down Dr. Vulcan whose decimator threatened to destroy the world. With the aid of reporter Mae Clarke, Tris unmasked the "evil one" in the last episode, as a fellow scientist played by I. Stanford Jolley. LOST PLANET AIRMEN a 1951 release

presented this serial in feature format. The "Rocket Man" character was later used in other serials, but was never to attain the heights it did when Dave Sharpe supplied the stunts in 1949.

The days of the 1950's saw CAPTAIN VIDEO and COMMANDO CODY attempt to replace the greats of the 1930's-1940's. However, the past cannot be duplicated, and so with the increased popularity of TV series shows the serials bit the dust in the mid '50's. **END**

In future issues of SCREEN THRILLS ILLUSTRATED, individual chapter classics will be examined from "behind the scenes" to find out why Hollywood could never replace the "wonders of the past".



SUPER

REG. U. S. PAT. OFF.



These rare scenes from the very first SUPERMAN story (1938), created the legend known as the number one international hero today.

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R M A N



The Man of Steel, hero of heroes, is shown here revealed in all his true glory. Find out how this super-strong-man rocketed to even greater world-wide fame, as he came to life via the magic of the movies and television.



Lara and Jor-El prepare their infant son for his space journey in 1948's *SUPERMAN* serial.

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stranger from space

Faraway, in the outer reaches of space, there existed a giant planet known as Krypton. Composed of a super-intelligent population, the advances made in science there were phenomenal. Suddenly, without warning, due to a radioactive chain reaction, the planet began to experience strange tremors of the ground. A leading scientist, Jor-El, predicted to the Council of Scientists that their world was doomed. Although the council scoffed at his prediction, the scientist decided to take steps to save his family from the coming disaster.

Planning to escape from Krypton, with his wife Lara and son Kal-El, scientist Jor-El designed a large rocket ship to carry them to safety on another planet. As the moment of doom approached, the large rocket was not completed leaving only some small hope with a miniature experimental model. This meant that Jor-El and Lara could not escape as there was only room enough for their son in the test craft. After young Kal-El was placed in the tiny rocket, his father set the controls which would direct it to a planet he knew to be inhabited, *The Earth*. Through endless space the projectile sped, towards its rendezvous with destiny.



The Kents found chores around their farm made easier, with the help of their Super-youngster.

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the titanic tot

Landing in Smallville, U.S.A., the space ship and its infant passenger were discovered by Jonathan and Martha Kent. Adopting the child as their own, they named him Clark. Very shortly after, the Kents discovered that Clark was no *ordinary* child. He was the possessor of: super-strength, super-breath & super-speed; the ability to fly; X-ray, telescopic & microscopic vision; plus super-memory, super-hearing & super-thinking. Nothing on *Earth* could harm him! However, radioactive charged fragments of the planet Krypton (Kryptonite) could produce disastrous effects on the visitor from another world.

As he grew older, his foster parents made him an indestructible costume out of the blankets that were wrapped around Clark in the rocket from Krypton. He would now

The parents of the future Man of Steel, await the destruction of their world in the very first **SUPERMAN** television episode. © Copyright 1962 National Periodical Publications, Inc.





Clark Kent (Kirk Alyn) and Lois Lane (Noel Niell) read a super-scoop about SUPERMAN.

Lois Lane, played by Noel Niell, mysteriously floats in the air, when assisted by George Reeves as The Man of Steel. This is a scene from one of the television episodes originally filmed in color.



be known as *The Boy of Steel*—SUPER-BOY, while maintaining a meek personality as his other self. Care was taken by the Kents though, to preserve Clark's secret identity. Anybody who thought that Clark Kent might be Superboy, would only be guessing.

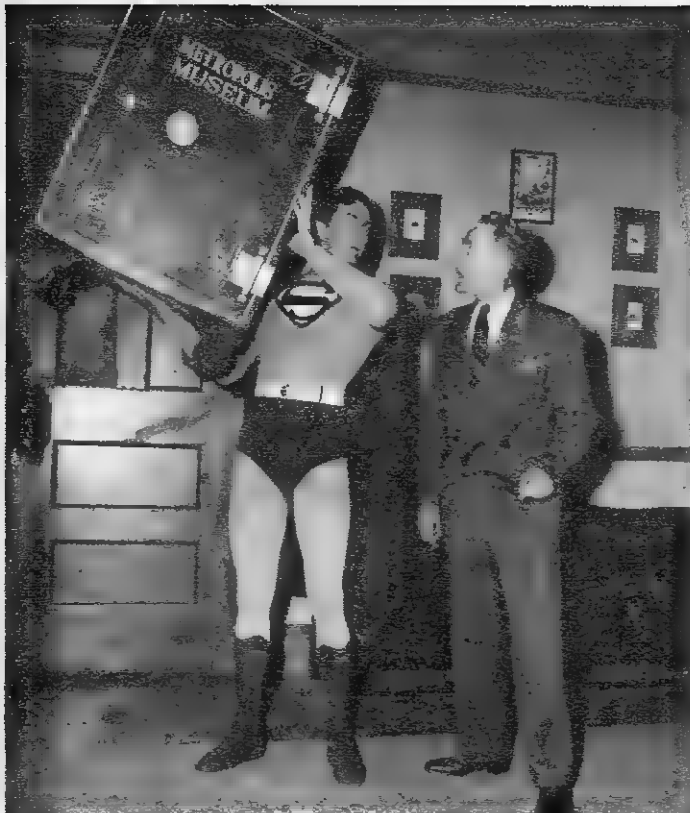
the move to Metropolis

As time passed, the young hero became the colossus of steel—SUPERMAN. To be readily available to combat injustices and crime, Clark Kent became a reporter on *The Daily Planet*, a big time newspaper in Metropolis. In this capacity in the big city, he was in a position to know about disasters immediately, and be able to arrive on the spot quickly as SUPERMAN. Editor Perry White plus reporters Lois Lane and Jimmy Olsen quickly became Clark's good friends. This trio was to also become involved in many exciting adventures concerning the champion from Krypton.

a star is born

Superman had his start in the 1930's through the Science Fiction interest of the day. Mort Weisinger (Editor of the Superman magazines), our own Forrest J Ackerman, Jerry Siegel and Joe Shuster were all pioneers in that futuristic field. Out of this group came *SCIENCE FICTION*, an early fan magazine. Writer Siegel and artist Shuster, from this start, evolved the character of Superman. They tried to have their new comic strip syndicated in newspapers, but nobody wanted it. In 1938, turning to Detective Comics (D.C.) Publications, the team found open ears for their ideas. Publisher J. S. Liebowitz liked Superman and decided to try him out in *Action Comics*.

Overnight *Action's* sales picked up as if by magic. When the situation was finally analyzed it was discovered that *The Man of Steel* was responsible for the increased popularity. This brought about the introduction of Superman's own magazine, so that he now appeared in two regular publications. Next, the McClure Syndicate stepped in and introduced the daily and weekly newspaper features which are distributed all over the world.



Strength and skill are demonstrated by the movies' first live SUPERMAN (Kirk Alyn), as he; easily lifts a safe, stops a getaway car in its tracks and subdues hired henchmen.



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Atom Man, one of the movies' most fearsome foes, prepares a trap for our hero in ATOM MAN vs. SUPERMAN.

The strength of SUPERMAN is no match for a mere mortal as this hoodlum finds out.



The Mutual Network, also super-sold on Superman, introduced the popular radio program. "... but this is a job for Superman" and "Up, up and away!" became familiar sounds to millions of radio listeners, who daily heard the voice of Bud Collyer as the indestructible one. Paramount Pictures, in the early 1940's, seeing a super-screen potential in the comic strip king, produced the first Superman motion picture series. Filmed as animated cartoons in color, these short subjects proved themselves as high quality, unique productions.

"he's real!"

In 1948, Columbia Pictures filmed a new 15 episode serial and chose *The Man of Steel* as its star. Action movie fans flocked to theatres all over the world, to see the first *live* Superman on screen. Kirk Alyn was chosen to play the lead role, after a long succession of screen tests which selected him as the most able actor for the part. Alyn came to Hollywood from the Broadway stage and was prominently featured in movies such as *PISTOL PACKIN' MAMA* and *MAN FROM THE RIO GRANDE*, before donning the shirt with the big "S".

This Columbia super spectacular was directed by veterans Spencer Bennet and Thomas Carr, who energized the cast into super-action. Supporting Kirk Alyn were Noel Niell (Lois Lane), the late Pierre Watkin (Perry White) and Tommy Bond (Jimmy Olsen). Fans returned to their neighborhood theatres week after week, drawn by super-magnetism, to see chapters such as: #1—*SUPERMAN COMES TO EARTH*, #3—*THE REDUCER RAY*, #11—*SUPERMAN'S DILEMMA* and #13—*HURLED TO DESTRUCTION!*

Would Clark Kent recover from exposure to Kryptonite? Can Lois Lane escape the mine collapse? Will Jimmy Olsen be shot by gangsters' bullets as he hides in the back of a truck? Only next week could tell, as the furious sequences on the silver-screen rocked many a moviegoer with a new weekly worry.

time marches on

After the first production, Columbia produced 1950's *ATOM MAN vs. SUPER-*



SUPERMAN AND THE MOLE MEN seem equally confused by each other's odd appearance.

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MAN, again starring Kirk Alyn. Intrigue and excitement circled the globe once more, as the forces of evil found themselves no match for the champion of champions. A change in casting was introduced in 1951 as George Reeves took over the honors in **SUPERMAN AND THE MOLE MEN**,

released by Lippert Pictures. Filmed as a feature prior to the TV series, this picture can now be seen on television as the only two part Superman story. George Reeves went on to make over 100 episodes of what has proven to be one of the *world's* most popular television programs. **END**

In next issue's **THE SAGA OF SUPERMAN—Part Two**, many little known super-facts will be revealed concerning *The Man of Steel*. The Editors of **SCREEN THRILLS ILLUSTRATED** will go for a behind-the-scenes look with: 1) Mort Weisinger—Editor of today's seven Superman magazines who: co-scripted **ATOM MAN vs. SUPERMAN**, was story editor on the TV series and who has been the mentor of the "Mighty One" for over twenty years, 2) Jerry Siegel—the creator of Superman, 3) Kirk Alyn—the movies' first

Superman, 4) Spencer Bennet—director of the two Superman serials and 5) other friends of the Krypton colossus.

For the first time you will learn: 1) how the amazing Superman special effects were created, 2) what unusual incidents happened while filming and 3) who will play the role of **SUPERBOY** in a forthcoming TV series.

"The World's Top Hero" will prove his claim to the title as **SCREEN THRILLS ILLUSTRATED** presents Superman's greatest moments on the screen.

NAKED



CITY

THE EXCITEMENT
BEHIND NEW YORK'S
HIDDEN ADVENTURES
An exclusive behind-the-
scenes report by
Sam Sherman





Horace McMahon as Lt. Mike Parker, Paul Burke as Adam Flint and Harry Bellaver as Sgt. Arcaro give lawbreakers a tough time in naked New York.

The origin of **NAKED CITY** is as unusual as the stories it unfolds weekly. Some years ago the well known photographer Weegee did a book of photographs showing New York City in all her bare reality. Mark Hellinger liked the idea and so made a movie about it (**NAKED CITY**, Universal 1948). It then went into hiding until a few seasons ago when Herbert Leonard brought it to life via a half hour TV series for Screen Gems. In the fall of 1960 the hour format we currently know made its network debut. This show evolving out of the earlier series.

tv's top talents

Many of the presentations in this current hour format will be remembered for a very long time. People won't think back to **NAKED CITY** as just a good series. They will recall individual shows as *great* productions. To hand the thanks on this top rated program to a few people is impossible. Its success depends entirely on the ability of a group of top artists and technicians to work together. Stars Horace McMahon, Harry Bellaver, Paul Burke and Nancy Malone adapt themselves daily to both heavy dramatic scenes and lighter ones for comedy relief.

Director of Photography, Jack Priestley, a man of few words, is someone who each week lets his work talk for him. The scenes he has filmed on location in Gotham rank as some of the finest done in the middle of a living New York City. A little known fact concerning this show is that often scenes are only shot once or twice but still the quality achieved is first rate. A far cry from the practice of shooting scenes twenty

times known in Hollywood's heyday. Few are the units that can do this with consistently superior results.

To keep the show moving like clockwork two able watchmakers are always on the spot. Production co-ordinator Hal Schaffel and producer-second unit director Stan Neufeld. (Stan's dad Sigmund is a well known movie pioneer who produced scores of action films in the Hollywood of yesteryear.) The Schaffel-Neufeld team paves the way for the crew to operate under the rough conditions they generally encounter.

lives at stake

With realistic action being a highlight of the series, the cameras must go everywhere. Hal Gaetano and Max Klevin, two of film-dom's top stuntmen constantly expend their energies to bring thrills and excitement to the public. Hal is well known for many dangerous stunts he has performed of all kinds. The outstanding accident car sequence in the recent **BUTTERFIELD 8** is a good example of his work. Sharp eyed viewers may notice Hal from time to time in roles such as policemen and crooks in many fast paced shows. Max Klevin in one recent **NAKED CITY** episode was shot by a flare gun and as his clothes caught on fire, fell off the edge of a yacht into the water. To perform this feat, Max explained that they wrapped him in asbestos and then at the time the gun was fired he had to ignite an inflammable rig on his chest and jump overboard. Both of these thrill-makers have done top work before the cameras in Hollywood and New York making many movie and TV sequences truly outstanding.



Paul Burke's quick on the trigger as escaped killer flees courthouse.



Max Klevin is at it again as he crashes into big time network thrills.

three valiant men

In front of the cameras the three actors seen on screen the most are the show's stars: Horace McMahon, Harry Bellaver and Paul Burke. Horace McMahon who plays Lieutenant Mike Parker is no newcomer to the pursuits of cops and robbers. Although he's played a wide variety of roles in his career, breaking or defending the law always seems to be what the public expects of Horace. Having studied with an eye towards becoming a lawyer, acting parts involving the law is second nature to him. A career that started on stage in 1928's *BROADWAY* led him to Hollywood after hitting the big time in *THREE MEN ON A HORSE*.

In addition to large parts in many major productions, varied were film chores in odd pictures such as *LADIES IN DISTRESS* (Republic 1938), *BUY ME THAT TOWN* (Paramount 1941) and *KING OF THE NEWSBOYS* (Republic 1938). In the latter film Horace portrayed "Lockjaw", pal to newsboy-industrialist Lew Ayres. A highlight of the film is the comedy sequence in which Horace, Lew Ayres and their buddies disguise themselves as southern aristocrats to sneak in a racetrack and clock the horses during their workouts. The whole jig is up when the authorities discover a plantation belle smoking a cigar—played by none other than H. McMahon. From this light nonsense to *DETECTIVE STORY* both on Broadway and in the movies, is a far cry. Horace McMahon has no need to



Hal Gaetano prepares himself for some rough and tumble action as Max Klewin swings into view.

prove himself. Even with all his experience however, he constantly seeks out new ideas and has become good friends with many real life New York Police officers. They have "taught him the ropes of the game" aiding his realistic portrayals.

ready for anything

Harry Bellaver, Sergeant Arcaro to NAKED CITY's Police force is an actor who fits perfectly into the show's spontaneous atmosphere. Many are the scenes which without dialogue tell a whole chain of events. Lighter moments also require this special touch. Harry Bellaver is a past master at just this type of acting. Numerous

little "bits of business", extra gestures or expressions that Harry always is prepared for have sparked up many an otherwise ordinary scene.

Working from the farm to the coalfields, at 21 Harry turned actor at Philadelphia's Hedgerow Repertory Theatre with THE HAIRY APE. 1932 saw the first Broadway appearance which was to lead to 28 more in succeeding years. As Chief Sitting Bull in ANNIE GET YOUR GUN on Broadway to movies such as HOUSE ON 92nd STREET, LOVE ME OR LEAVE ME and FROM HERE TO ETERNITY, Harry Bellaver has always turned in a top job. This experience shown in his ability to act and react, is what viewers notice when Harry usually gets some sort of "dirty work" or "tough assignment" to do as Arcaro.



The impact of crime versus the law is plainly seen as Patrolman Hal Gaetano is shot from ambush. The gunman flees as Patrolman Gaetano grits his teeth while waiting for help to arrive.



heads

popularity list

Paul Burke, from a show business family, had to demonstrate his acting ability before he could graduate to his present position of responsibility as actor-leading man-star. A job which Paul has had since days preceding *NAKED CITY*. His start was playing a character lead in a New Orleans production of *KITTY FOYLE*. The next jump was to California and the famed Pasadena Playhouse. It was here that Paul was really noticed and brought to the attention of the movie studios. Starting with *CALL ME MISTER*, Paul embarked on a film career that was to have him fighting weird odds in horror movies and then landing as the star of network TV shows.

Among his better known productions are the *NOAH'S ARK* series and the *HARBOR MASTER* series. Wherever the show goes for location work Paul's admirers are always around. His autograph today is one of the most "in demand" by teenage fans.

gun them down!

In the course of preparing this article I went out on location with the *NAKED CITY* crew on various occasions. In June "The Hot Minerva" was filmed on location in The Bronx, New York. This show was viewed coast to coast November 29th and featured a very competent cast headed by Glynis Johns and Johnny Seven.

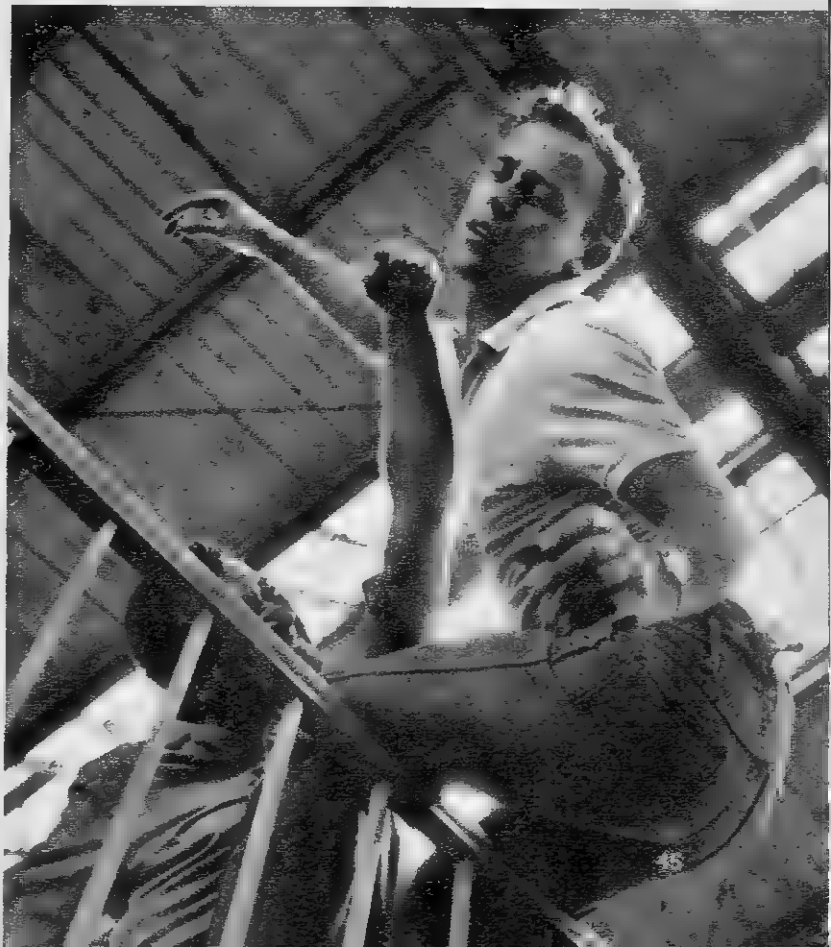
One scene for this episode was a stone cutter's establishment where the show's "thieves" had a stolen statue hidden. The Police close in and our trio of stars find themselves in the midst of a bullet barrage fired from behind large stones of all kinds. To achieve the effect of bullets hitting right near the actors' faces a special gun is used. This device uses compressed air to fire pellets of dust which break apart on contact with a wall or other hard surface. So as you watch Burke, McMahon and Bellaver with bullets whizzing by their faces, be assured they'll only "dust off" their injuries later. Special movie effects, but very real on screen. Car crashes, fights, tense drama and real people, these are *NAKED CITY*.

END



It's down the steps for Hal as Max throws a mean right.

Max Klevin prepares for a dive over the rail as he and Hal Gaetano demonstrate the type of realism two top stuntmen can add to TV thrills.





STRENGTH

VERSUS

STOOGES

**The strongest man
of the ancient world has
the strangest adventure
of his life when
THE 3 STOOGES
MEET HERCULES!**

lords of laughter

Larry, Moe & Curly Joe (better known as The 3 Stooges) a couple of years ago in **HAVE ROCKET, WILL TRAVEL**, blasted off in their own riotous race for Outer Space. Today—in 1962—again via Columbia Pictures—the zany trio of happy hooligans has decided to take apart the history books and zip back into the past. What happens when they board a time machine for ancient Greece, is Greek to them and hilarious to fun-loving audiences.

The story unfolds with many a new wrinkle in the plot. Our heroes are employ-



Preparing for a big dramatic scene, the Stooges try out serious facial expressions for the director.

ed as soda jerks in a drugstore in Ithaca, New York. The boys learn, from the store's pretty cosmetic girl, Diane, that their next door neighbor, the meek & mild-mannered young scientist Schuyler Davis, has been working behind closed doors, trying to pull a George Pal and create a "Time Machine".

Being some kind of vague inventors themselves (they've perfected the world's first Instant Tranquilizer pill) the 3 Stooges along with Diane pay a friendly visit to scientist Schuyler's mad lab.

Larry, Moe & Curly Joe come to the conclusion that they can be of *great assistance* to the young inventor. Suddenly, while they are fumbling & bumbling with the controls of the Time Machine, they accidentally set the crazy contraption in motion!

Unfortunately, the Stooges, Schuyler & Diane are already in it when this happens!

Trapped in the weird wonder as it begins to chug, light up like a pinball machine and shower the lab with searing sparks, the captive quintet starts to spin wildly thru Time & Space!

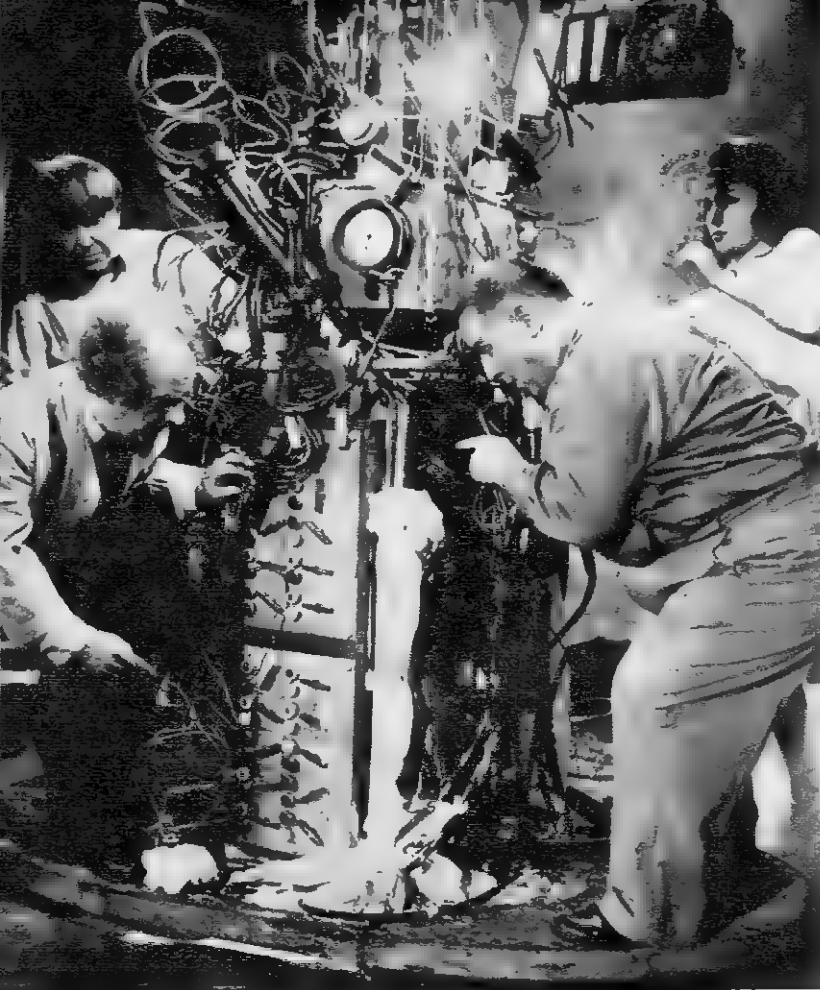
hercules muscles in

The Time Machine finally screeches to a scorching halt in Ithaca, *Greece!*—the year 961 BC!

The Stooges discover they have arrived during the time of the war in which the famed Ulysses, King of Ithaca, is being overthrown by the scoundrelly Odius. In his evil campaign against Ulysses, Odius is employing the mighty muscles of none other than *Hercules himself!*



They'll have to hand out two Academy Awards after this thrilling scene with the "Siamese Cyclops" is shown. 49



"Now to kill some time", say the Stooges as they throw a monkey wrench in the "time machine".

When Ulysses is captured and thrown into a dungeon by Odius, Larry, Moe & Curly Joe succeed in freeing the rightful ruler of Ithaca.

But Odius the Awful flies into a rampaging rage when he learns of Ulysses' new freedom and orders his army to capture the Stooges & Schuyler. The terrible tyrant sentences the Time Traveling Trio to become slaves on one of his galley ships.

the roads to ruin

As the ship on which the Stooges & Schuyler are imprisoned approaches the isle of Rhodes they break free of their captors and escape. Only once again to be taken prisoners—this time by the King of Rhodes.

Meanwhile, due to the strenuous exercise of rowing Odius' galley ship, the frail Schuyler has developed a supermannish set of muscles. The King of Rhodes is impressed by Schuyler's physical prowess and decrees he will set them all free if the scien-

tist will pit himself against the dreaded 2-headed Cyclops!

mythological monsters

Scientist Schuyler agrees to the king's proposal. And, aided by the Stooges' tranquilizer pills, he overpowers the 2-faced beast.

Freed, the boys realize they have to earn enough money to get back to Ithaca and save Diane from becoming the unhappy Mrs. Odius. They hit on a perilous plan:

Schuyler, using to advantage his recently acquired strength, will pose as the famous Hercules. In this new guise he will fight the Grecian monsters for the necessary money!

Crowds of thousands flock to the ancient arenas to watch "Hercules" Schuyler battle for his life against—

—the Wild Ox of Thessaly!

—the 9-headed Hydra!

—the Cretan Bull!

who is hercules?

Once again back in Ithaca, Schuyler is commanded by Odius to combat the real Hercules!

Not only does Schuyler best the mighty muscleman, he also forces Hercules to reform his rowdy conduct and become the great Greek hero the History Books have written about!

Odius has a kingsize fit when Larry, Moe & Curly Joe steal Diane away from him. The tyrant ruler and his army give chase and surround the Time Travelers near their Wellsian wonder-machine. But just as Odius the Awful is about to lay his big hot hands on their necks the Time Machine begins to wink, blink & nod—and again the Stooges, Schuyler & Diane are sent whirling & twirling thru Space & Time back to their own world!

Returning safely to their (ab)normal lives, Larry, Moe & Curly Joe continue in their nonsensical ways, leaving us to wonder what their next kookie caper will be.

THE 3 STOOGES MEET JOHN WAYNE?

BEN-HUR??

THE 3 STRAIGHT MEN???

END



Long hours at the studio, night and day, keep the 3 Stooges "chained" to their work.

THE DICK TRACY STORY

For thirty years America's foremost detective has been, not a living person, but a pen and ink personality straight from the drawing board! He is Dick Tracy, the redoubtable nemesis of some of the most bizarre law-breakers in the history of crimedom.

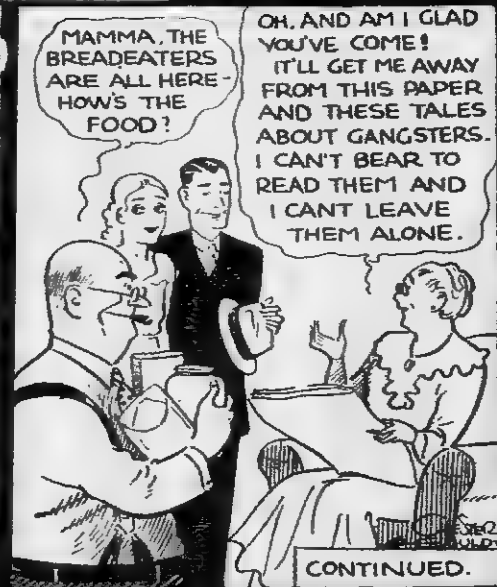
On Monday October 12, 1931, this rare collectors' item greeted readers of newspaper comic pages. The granddaddy of all Dick Tracy strips, these panels started it all!





HELLO
TESS -
GEE, YOU
LOOK
PRETTY

WELL WHY NOT
FOR MY VERY BESTEST
BOY FRIEND - HURRY
UP. YOU POOR
DEARS, WE'RE
ALL STARVED



MAMMA, THE
BREADEATERS
ARE ALL HERE -
HOW'S THE
FOOD?

OH, AND AM I GLAD
YOU'VE COME!
IT'LL GET ME AWAY
FROM THIS PAPER
AND THESE TALES
ABOUT GANGSTERS.
I CAN'T BEAR TO
READ THEM AND
I CAN'T LEAVE
THEM ALONE.

CONTINUED.

by
**BOB
PRICE**



Bound, gagged and at the mercy of Zarnoff; Kenneth Harlan, Ted Pearson and Ralph Byrd await their fate in 1939's DICK TRACY'S G-MEN.

The nefarious Pa Stark (Charles "Ming" Middleton) apparently doesn't want whatever Ralph Byrd is selling in this scene from DICK TRACY RETURNS (1938).



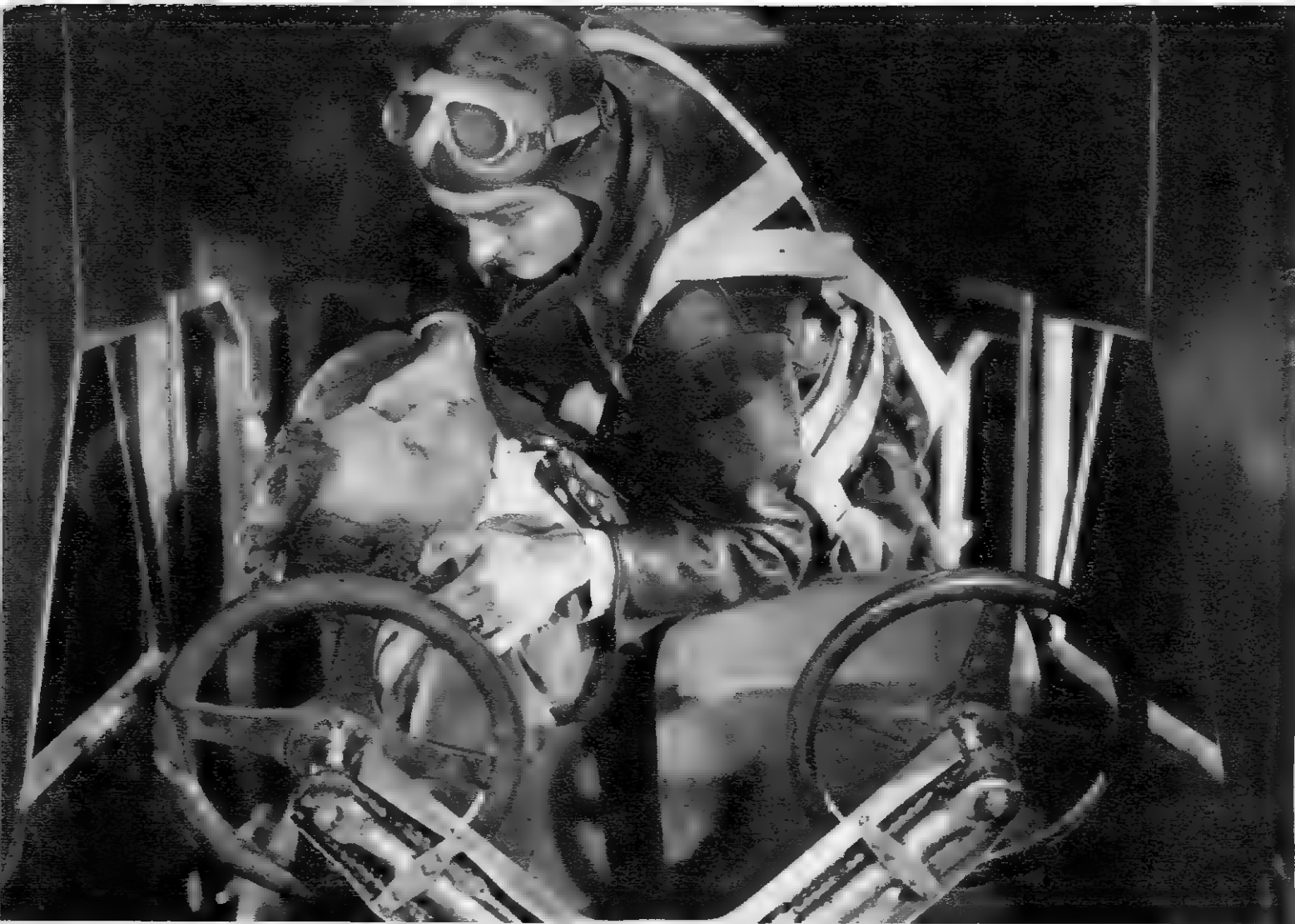
Dick Tracy, the brain child of Chester Gould, was created thirty years ago. Gould, a Chicago artist, had worked at a variety of jobs with little success when, in 1931, he hit upon the idea for a comic strip based on the gangsters of the prohibition era. The hero was to be called "Plainclothes" Tracy, sporting that famous profile readers were to know so very well. Submitting his sample strips to the Chicago Tribune-New York News Syndicate, Gould received a wire from Captain Joseph Medill Patterson, publisher of the N. Y. News. Patterson liked the format but wanted a few changes such as, calling the hero Dick (After all, weren't cops always called "dicks"?). So Dick Tracy appeared in newspapers for the first time on October 12, 1931 and the rest is cartoon history.

By 1937, the strip had become so popular that film companies began to look upon it as possible screen material. The newly-formed Republic Pictures, then at the threshold of a new era in motion picture serials, bought the property and proceeded to make one of the classic chapter plays of all time.

For the title role, Republic cast a relative unknown—Ralph Byrd. And what a choice! Byrd was to prove so superb as the flesh and blood counterpart of his comic character that, like Buster Crabbe and Flash



Walter Miller and henchman put the squeeze on Ralph Byrd in Republic's suspenseful chapter play of 1939, DICK TRACY'S G-MEN.



Action in the clouds highlighted the first **DICK TRACY** serial (1937) as Ralph Byrd relentlessly battled the "Spider Gang".

Gordon, he would be forever associated with the part in the minds of moviegoers everywhere. Hailing from Dayton, Ohio, Byrd had a background in local community theatre and radio work before wending his way to the West Coast. In Hollywood, he was appearing with the Bliss-Hayden Group Theatre at the time he was "discovered" by agent Mitchell Gertz. Gertz got him a small role in Universal's **CHINATOWN SQUAD** (1935) and Ralph was on his way to screen stardom.

Dick vs. the Spider

DICK TRACY consisted of fifteen pulse-pounding episodes, containing some of the greatest characters and serial devices ever employed. The story concerned the criminal activities of a secret villain known by two names—the "Spider" and the "Lame One." In chapter one the Spider gang captures Dick's brother Gordon who is operated on

by the Spider's sinister lieutenant Dr. Moloch (John Piccori). As a result of this surgery, Gordon is unable to determine right from wrong nor remember anything of his past life. Played by two different actors, Richard Beach before the operation and Carleton Young after, Gordon Tracy is used by the Spider in his diabolical campaign of murder and robbery. Chief weapon used by the Spider was a powerful ray carried aloft in his futuristic aircraft, the Flying Wing. Only two characters from the strip appeared in this film—Dick and Junior (played by Lee Van Atta). The feminine role of "Gwen" was played by Kay Hughes and, for comedy relief, Smiley Burnette was borrowed from Gene Autry to play "Mike McGurk."

The following year brought **DICK TRACY RETURNS**. Utilizing the same principal characters but with different actors ("Gwen" was played by Lynne Roberts, "Junior" by Jerry Tucker and "Mc-



A lot of flying was required by Byrd in his Tracy portrayals as evidenced by this scene from DICK TRACY VS. CRIME, INC.

Gurk" by Lee Ford), this second adventure in Tracy's screen life dealt with the machinations of the evil Pa Stark, played to the hilt by that fugitive from the planet Mongo, Charles "Ming" Middleton. Pa and his wicked sons threw a lot of obstacles in the path of Tracy but Ralph Byrd and Co. took them all in good stride.

the dead man returns

1939 produced Tracy serial number three—DICK TRACY'S G-MEN. Here was a dilly of a plot! The notorious international spy Zarnoff, played by famous actor-director Irving Pichel, having been captured, tried, convicted and executed through the efforts of Tracy is brought back to life by his henchmen to make things tough for Dick through fifteen rousing episodes. Peril followed peril for Tracy until the end when Zarnoff inadvertently drinks from a poisoned water hole and dies. The only character

carried over from the previous films was that of "Gwen," this time played by young Phyllis Isley, several years before she was to gain fame as Jennifer Jones.

The final Tracy chapters were released in 1941. DICK TRACY VS. CRIME, INC. (later re-released as Dick Tracy vs. The Phantom Empire) pitted the courageous iron-jawed sleuth against an invisible "Ghost," played by Ralph Morgan. The Ghost was out to avenge the death of his racketeer brother who was arrested by Tracy and executed at Sing Sing. Foiled at every turn, the Ghost is finally cornered by Dick in the last chapter. In a desperate attempt to escape, he is electrocuted on high-tension wires. This was a great cinema effect, being pictured in negative form!

After Republic's sixty smashing episodes, Dick Tracy was not to go before the cameras again until 1945 when RKO-Radio made the first of four full length Tracy features. For some unknown reason, the



Morgan Conway, the only other actor to portray Tracy, had his moments of danger as Splitface (Mike Mazurki) sought revenge in RKO's **DICK TRACY** (1945).

The latest in Tracy's long line of assistants (?) are the "Retouchables Squad", being featured with the super-sleuth in the current **DICK TRACY CARTOON SHOW**.



The popular comic strip image of Tracy today. Changed, indeed, from Gould's early efforts of 1931.

producers bypassed Byrd and signed Morgan Conway for the part of the super sleuth. Although a competent actor, Conway did not prove adaptable to the role and made only two films, **DICK TRACY** and **DICK TRACY VS. CUEBALL**, before being replaced by Byrd in the last two of the series **DICK TRACY'S DILEMMA** and **DICK TRACY MEETS GRUESOME**.

four fantastic fiends

Unlike Republic, RKO decided to use more of the characters from the strip and in so doing, the films became increasingly juvenile. Such Gould standbys as Tess Trueheart (played in turn by Anne Jeffreys, Anne Gwynne and Kay Christopher), Pat Patton (Lyle Latell), Chief Brandon (Joseph Crehan), Junior (Mickey Kuhn and Jimmy Crane) and ham actor Vitamin Flintheart (Ian Keith) popped up from film to film. New strip-like creations—the Claw (Jack Lambert), Cueball (Dick Wessel), Splitface (Mike Mazurki) and Gruesome (Boris Karloff)—were also introduced. Although backed by polished production and having a certain amount of interest, these films did not catch on as the Republics had and the series died an early death.

The third group of Tracy films appeared after a lapse of a few more years when



Byrd's end seems near, indeed, as he fights for his life under stack of descending lumber in **DICK TRACY'S G-MEN**. But wait until next week!

Snader TV made a series of half-hour television shows for the 1951-52 season. Starring the old master himself, Byrd was aided by Sam Catchem (Joe Devlin) and surrounded by even more Gould ghouls than in the previous series. Flattop, the Mole, Diet Smith and Breathless Mahoney were but a few of those present.

Shortly after the completion of this series, Tracy fans were saddened to learn of the passing of Ralph Byrd. He died of a heart attack in Tarzana, California on August 18, 1952 at the age of 43. Survivors included his actress wife Virginia Carroll and a daughter.

crazy cartoon capers

Fourth and final (as of this date) Tracy series hit the home screens in 1961; this time as an animated cartoon. Produced by UPA Pictures, the series consists of seg-

ments so filmed as to allow for the inclusion of a live emcee portion in each installment. Typical of this type of presentation is New York City station WPIX show with "Officer Joe" Bolton daily dispatching Dick and his "Retouchables Squad" on their missions of mischief and mayhem. Artist Gould has been retained as technical advisor on the films and sees to it that his creations are treated with the proper amount of respect or disrespect as the case may be. Being a cartoon show it naturally is beamed to the younger element of the population and emphasizes the comic aspects of the strip.

With the current TV series, Dick Tracy has now come full circle—cartoon to live-action and back to cartoon. And while each of us will have our own particular preference as to which series is best, one fact remains—that Dick Tracy is America's favorite fictional flatfoot. He will continue to thrill millions in the future as he has so successfully for the past three decades! **END**

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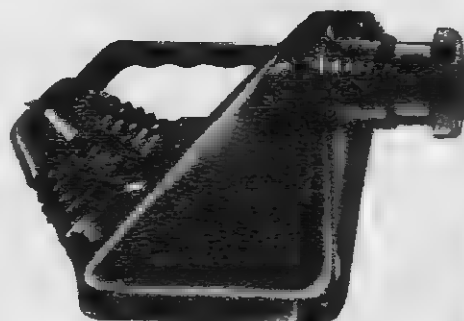
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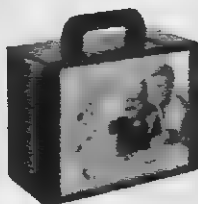
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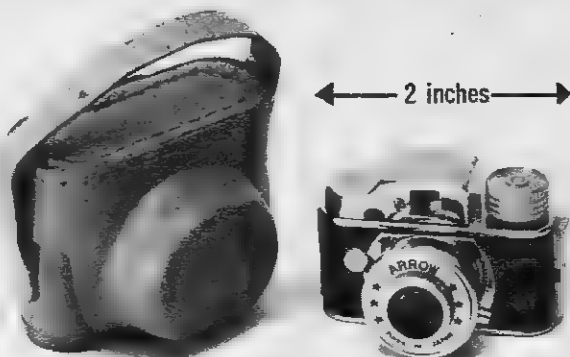
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the vegetable
kingdom is a
very curious,
unknown species

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... It bears a white flower; to this
surprising plant I have given the name
Fly Trap."



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WORLD FAMOUS
BOTANIST AND EXPLORER

In 1875 Profes-
sor Darwin
wrote, "This
plant, common-
ly called 'Ve-
nus Fly Trap,'
from the rapid-
ity and force of
its movements,
is one of the most wonderful in the
world ... It is surprising how a
slightly damp bit of meat ... will
produce these ... effects. It seems
hardly possible, and yet it is certainly
a fact."

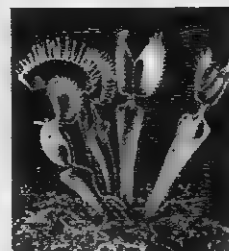


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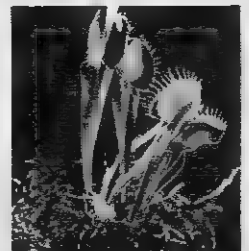
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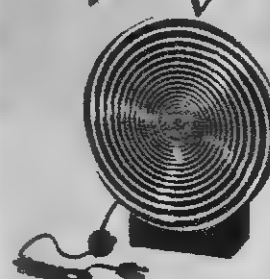
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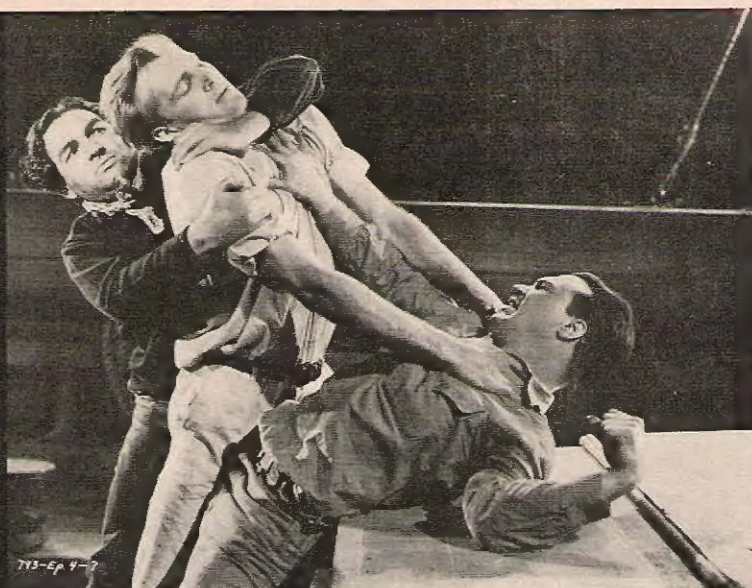
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